

MUSICAL INTERVALS.

An interesting investigation might be made of the various musical accents which answer to different conditions of feeling. To ascertain this correctly would require a long and minute course of experiments. It is curious to observe, however, that Gluck, Mozart, Berlioz, Meyerbeer and Wagner, when they have the same situation to depict, whether in recitative or melody, use the same musical intonations. It thus appears that the major third is generally employed in interrogations and appeals; and that the appellative character of that interval becomes more marked and impressive in the fourth descending, while fourth ascending denotes affirmation, decision, and command. The minor and major fifths express the feelings from prayer to violent desire and menace. The sixth is the interval of passion; it is the symbol of a very accentuated emotion and is inevitably met where love is declined. A semitone higher conveys the idea of something painful, which is resolved into a real expression of grief in the cry of the seventh, the symbol of an excess of suffering. There are, in effect, no two ways of saying the same thing in music, and it is only in the way the phrase is introduced and sustained by the harmony that authors vary. We are speaking, of course, only of those passages of the songs in which the emotions are exploded, for it is these only that the author, not caring to expend his force over the whole phrase, aims to bring out his full meaning. From these comparisons of emotions and intonations we are able to discover the physiological reason of the correspondence between the note and expression. The similar intervals are congenial with indifference, monotony, doubt, melancholy and sadness; the group of moderate intervals affirms occupation, pleasure and desire, which grows more ardent as we approach the extreme intervals, and in these we look for the most intense feeling. Melancholy sentiments involving diminished vitality, we might naturally conceive them to be expressed musically by diminished intervals, the compass of which requires little effort; while earnest desires, strong passions and pleasant and happy feelings, being accompaniments of a more active vitality, provoke more vigorous expressions; and these expressions, by giving an outlet to the excess of vitality, furnish one of the best means for calming violent passions.—Anon.

SCHUBERT AND CHOPIN.

Schubert, the prince of lyrist—Chopin, the most romantic of pianoforte writers; Schubert, rich with an inexhaustible fancy—Chopin perfect with an exquisite finish; each reaching a supreme excellence in his own department, while one narrowly escaped being greatest in all; both occupied intensely with their own meditations, and admitting into them but little of the outside world; both too indifferent to the public taste to become immediately popular, but too remarkable to remain long unknown; both exhibiting in their lives and in their music striking resemblances and still more forcible contrasts; both now so widely admired and beloved, so advanced and novel, that though they have been in their graves, Schubert since 1828, and Chopin since 1749, yet to us they seem to have died but yesterday. These men, partners in the common sufferings of genius, and together crowned with immortality in death, may well claim from us again and again the tribute of memory in their lives and of homage to their inspiration.—Haweis.

PAUL MORI.

Paul Mori, whose "Menuet" appeared in the REVIEW, was born at Berne, Switzerland, July 26, 1863. The rudiments of music were taught him by his father at quite an early age. He pursued his studies in violin and piano playing under good teachers, besides finishing the classical course at the high school there.

He came to America when 18 years old, and located at Washington, Mo. After remaining there a short while, he moved to Quincy, Ill., where he taught music and other branches. In 1883, he came to St. Louis and taught school for four years and a-half. He then began to devote his time exclusively to music, and studied harmony and counterpoint under Ernest R. Kroeger. Among his published works are a "Menuet" for piano, and a "Christmas Anthem," which was sung at St. John's



Episcopal Church. In miss. are a "Mazurka," "Waltz," "Sonatina," galop for four hands, a Christmas Cantata, for male chorus with piano and organ accompaniment; Polonaise C minor, 2nd Mazurka B, Andante con Variazioni, Easter Cantata (German) for mixed choir and tenor solo; Fantasia on Tyrolean and his Child, for violin and piano; and many other miscellaneous works.

Mr. Mori filled the position of organist at Eden Methodist Church one year with great satisfaction. He is now organist and musical director at St. John's Episcopal Church, and is doing very good work. He dedicated several new organs in churches here, and has played in many miscellaneous concerts with undoubted success. He is a pianist of good ability and an excellent teacher.

Mr. Mori is of a retiring nature and affable manners, and is well liked by his many friends and pupils.

MUSICAL SCIENCE.

Every one who knows anything of music must realize that there are certain natural yet mysterious principles which underlie the mere practical art. These theoretical principles must some day be formed into a complete musical science. The importance of understanding this science is not fully realized; yet no one could write a poem, or even a letter without being educated; and it is just as necessary for a musician to be educated in the science of music. It is necessary not only to the composer and the professor, but to the performer, the singer the critic. With a correct knowledge of music we are enabled to paint the views of the imagination, and to portray the emotions of both mind and heart in a language even more expressive than that of the poet.

But in order to properly express our thoughts and emotions, or understand those of others, we must first acquire a knowledge of the rules which govern and the principles which constitute the art of music. It is not sufficient to know merely the rules, we must know whence they are derived, what is their nature, how and where they are to be applied. Yet, to the present day, they remain unqualified and unexplained. From the effects and results of the innate art a deductive science has been discovered and a theory of composition promulgated. In examining this theory let us not forget its only origin. It must be traced to the cause, which is composition; and the application must be made practical. Musical science is a modern discovery; and it is very natural that some time should be required to determine and perfect it. It must wait on the inductive art; and so long as musical effects remain inexhaustible, just so long must theory play a secondary part.—Goodrich.

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MAJOR AND MINOR.

The Mendelssohn Club, of Alton, gave a concert on the 5th ult. The principal numbers were: "The Bell," sung by Mrs. Georgia Lee Cunningham, and Forest Scenes—(a) In the Forest, (b) Hunting Song, for piano—played by the composer, Mr. W. D. Armstrong.

Mr. E. R. Kroeger has recently devoted his spare time to orchestral composition. A "Suite Characteristique" and an overture to Byron's "Sardanapalus," are the two latest works from his pen. He is now hard at work upon a Concerto for piano and orchestra.

The Liebling Amateurs, of Chicago, gave their sixty eighth recital, at Mr. Liebling's studio, on the 16th ult. Among the principal numbers were: Polonaise, E major—Liszt; Alpine Storm—Kunkel; Scherzo, op. 31—Chopin; and Theme and Variations—Paderewski.

The charming and gifted pianist, Teresa Carreno, has made her third experiment in matrimony by marrying Eugene D'Albert, the pianist. Her two previous husbands—Sauret, violinist, and Tagliapietra, baritone—are still living. She is divorced from them. Her new husband is several years her junior. As pianists, they each stand high, and it is announced that they will appear together in public. D'Albert had a wife, from whom he, too, is divorced.

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A very enjoyable Concert under the direction of Otto Anschuetz was given on the 21st ult., at the Congregational church on Sidney Street. Miss L. Stoffregen and O. Anschuetz distinguished themselves by their admirable piano duet playing. Messrs W. Stark and E. Grunfield appeared in chopin selections and quite captured the audience. Miss Ludwig sang "The fortune Teller" in splendid style and received the warmest applause.

Messrs. Abbey & Grau announced that they had engaged Rubinstein for America for 1893. They doubtless had full authority for their statement; and probably were more surprised than any one else to read this dispatch from Rome, in the papers: Anton Rubinstein, the Russian pianist and composer, has declined the offer recently made him for a concert tour in America, and gives out that he has ceased playing in public. However, Mr. Grau claims that this dispatch is an error, and that Rubinstein will really come.

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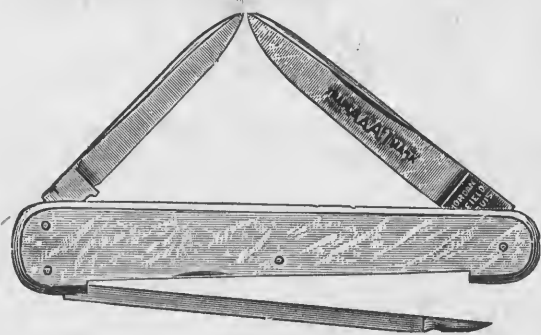
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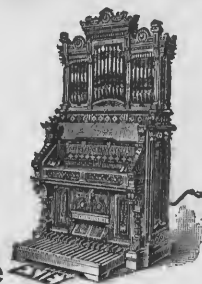
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AUGUST WILLIAM HOFFMANN,

The well-known teacher and composer, was born in Mannheim, Germany, July 26, 1866. He began his studies in music at the age of five years, and displayed remarkable talent, especially in the instantaneous recognition of heard tones and in a fertile memory. At the age of seven, he took up the violin, and two years later was playing that instrument in public, having already made his appearance in piano concerts.

The interest developed by the young student in music was not in accordance with the views of his father, who was, and still is, a professor of repute in the high school there. But no persuasion could turn the youth aside from his purpose; he pushed steadily forward, and placed himself under one of the most prominent pupils of Chopin. Later on, he studied piano under Vinz. Lachner, at Karlsruhe, with whom he remained for three years, and from whom he received unstinted praise for his excellent work. He next went to the Royal Conservatory, at Stuttgart under Lebert and Stark where he displayed the same talent and progress, teaching there a year and a half during his three years' course, which he finished at the age of sixteen. Returning home, he resumed the study of piano under Wilhelm Kalliwoda, and distinguished himself in concerts given before the nobility.



The military laws of the country would have made a brave soldier of the young pianist at this time, if he had not acted upon his father's advice. So, in 1883, he came to America, bearing letters of introduction to Mr. Steinway of the most flattering nature. The latter was highly pleased with his playing, and advised him to go to Cleveland, where he had relatives. There he taught and played in concerts with unvarying success for two years, when he was offered a first-class position as Music Director at the Arkansas Female College, Little Rock, which he accepted. He spent three years there, when he was engaged by the Beethoven Conservatory of this city. After two years' work there, he opened a studio of his own at the Emilie Building, Olive and 9th Streets, where he is now located.

In the midst of his labors, Mr. Hoffmann did not lose sight of composition, for his works—instrumental and vocal—are quite numerous and of a high character. His "Melody," "Alone," and "Witches Story" for piano are splendid examples of his happiest efforts. His "Pearl Gavotte" and "Valse D'Amour" have been played by Gilmore with the greatest success. Of his songs, "Your Pretty Eyes are Pictures on My Heart" and "Lullaby" (Cradle Song), "All for You" and "Ave Maria" are very popular. "Ave Maria," sung lately in Chicago, drew from Clarence Eddy, the organist, very decided praise.

Mr. Hoffmann is now giving most of his attention to teaching, in which he has proved himself eminently successful. He has a large class in piano, harmony and composition. He is a young man endowed with talent, energy and ambition, and proud of the endorsements of his eminent teachers, that his life has always been blameless and his character honorable.

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TECHNIQUE.

Technique is in a certain sense the opposite of aesthetics; inasmuch as aesthetics have to do with the perceptions of a work of art, and technique with the embodiment of it. Pianistic technique implies, in its widest sense, a faultless mastery of every mechanical difficulty in the required tempo, and without any perceptible effort. It supposes correct fingering, and it requires a precise touch with appropriate degrees of strength and gradations of strength. Therefore, technique comprises more than mechanism; mechanism is merely the manual part of technique, not requiring any directing thought; technique, however, requires thought; for example, as to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to force, which qualifies mechanism; as to touch, which ennobles mechanism. Mechanism is, therefore, within technique and forms the mechanical element of it, as beauty of touch forms the artistic element. Mechanism ends where thought is added to it. Technique begins where mechanism has already attained a certain grade of perfection.

Technique should not seek to shine by itself, and least of all give the impression of being the performers strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as to play every note clearly and in the spirit of the composition. Technique, being mechanical rather than artistic, does not of itself make the artist, and giving evidence of preserving labor rather than of talent, ranks, aesthetically speaking, lowest among pianistic attainments, although it is really the most brilliant of them and absolutely indispensable. But when technique, already faultless, is qualified by refinement and poetry in touch and taste, it ceases to be simply mechanical and becomes artistic.—*Christiani.*

PADEREWSKI.

Paderewski, the Polish pianist, has come and gone, and left an impression that time will never efface. His right to a position among the chosen few that embraces Rubinstein and Von Bulow is conceded. The audiences that were fortunate enough to hear him in his three recitals here have never had a more genuine treat, and this was fully realized by them. With Paderewski personality is lost in art; technical difficulties have no existence. Such interpretation, such light and shade, such dramatic intensity are the work of a master spirit, of a genius. Those who were unfortunate enough to miss these recitals will have an opportunity of hearing him on his return engagement here.

THEODORE THOMAS' CONCERTS.

Theodore Thomas and his superb orchestra will give two concerts, at Grand Music Hall, on the 8th and 9th insts. These concerts are looked forward to with a great deal of interest, and will be a splendid treat to concert-goers. A special feature of the programme will be a violin solo by Max Bendix, concert master of the orchestra. The admission is at popular prices, and will no doubt draw out a large attendance.

XAVER SCHARWENKA'S CONCERT.

St. Louisans will have the pleasure of hearing the famous composer and pianist, Xaver Scharwenka, in concert here on the 19th inst. Xaver Scharwenka holds a prominent place in the musical world and has made a highly favorable impression in this country. He is the author of sixty-two works of which the most celebrated are his Polish dances. Kunkel's Royal Edition contains his popular one in E flat minor, op. 3, No. 1, and also his Nocturne in F minor, op. 22, No. 1.

The following is the programme for Friday evening, the 19th inst.: Fantasia, op. 49, Chopin. Impromptu and March, Schubert. Nachtstück, Schumann. Valse, op. 42, Chopin. Sonata, op. 57, F minor, Beethoven. Legend, op. 5, No. 1; Nocturne, op. 22; Valse Caprice, op. 31, Xaver Scharwenka. Ricordanza, Tell Overture (d'apres Rossini), Liszt. A special matinee will be given Saturday, the 20th inst.

GRUENFELD CONCERTS.

The Gruenfeld brothers—Alfred, pianist and Heinrich, cellist—will appear in concert Friday evening the 12th inst., at Entertainment Hall. These eminent artists have met with the greatest favor throughout their tour in this country and repeated their European successes. Alfred Gruenfeld, the pianist, is noted for his fine interpretations and wonderful technical ability, and his brother Heinrich for the pure and true tone he draws from his Cello. Their concert will no doubt be well attended.

It is not yet known who will write the music for the ode for the inauguration of the World's Fair, Mr. E. A. McDowell's declination having upset the calculations made. There is sufficient talent in the country—there is no question about that—but it is not an easy matter to determine after all. And it is a question whether the average composer, definitely setting himself to the task, would succeed in doing himself or his subject justice. Spontaneous writing is the most effective; and often becomes machine-like when he sets himself deliberately at a given work. We already have sufficient machine music.—*Indicator.*

The prize of \$200 for the best German cantata to be sung at the inauguration of the Columbus celebration at New York has been awarded to Mr. Wilhelm Kellmann of Evansville. The Cantata bears the motto, "Mein herrlich Lieb ist Columbus, meine herzige Mutter Germania."

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ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.
Moderato. ♩ = 144.

Charles Kunkel, Op. 105.

pp una corda. (soft Pedal.)

Use the Pedal carefully as indicated.

2 Ped. ** Ped.* *2 Ped.* ** Ped.* *2 Ped.* ** Ped.* *3 Ped.*

1 Ped. ** Ped.* *2 Ped.* ** Ped.* *1 Ped.* ** Ped.* *4 Ped.* *13 Ped.*

2 Ped. ** Ped.* *mf* ** Ped.* *NOTE.*

tre corde (without soft Pedal.)
The thunder becomes more distinct.

p ** Ped.* *f* ** Ped.*

mf ** Ped.* *13 Ped.* ** Ped.*

NOTE. The sixteenth rest here indicates that the Pedal is to be pressed down on the second half of the first eighth.

2 Ped. 3 Ped. 3 Ped. 3 Ped. 2 Ped. 3 Ped. 3 Ped. 2 Ped. 2 Ped.

The shepherd gives a signal

una corda. tre corde. una corda. 2 Ped. 2 Ped. pp 1 Ped. 7 Ped. 2 Ped.

to his dogs to bring the flock under shelter.

corda. tre corde. echo. una corda. tre corde. ff NOTE. A

mf p una corda. ppp Ped. Ped. ppp

The rain begins to fall.

pp Ped. Ped. Ped. Ped. Ped. Ped.

NOTE.—At A, a terrific thunder clash is to be heard. This is effected by striking with the palm of the left hand in the bass, *fff* all the keys possible—after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.

8

tre corde.

una corda.

f

p

Ped.

Ped.

Ped.

8

tre corde.

f

Ped.

Ped.

Ped.

Ped.

The wind hisses among the mountain pines.

8

una corda.

f

tre corde

dim.

p

Ped.

Ped.

Ped.

Ped.

8

The storm comes on in full power

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

f

p

f

p

Ped.

Ped.

Ped.

Ped.

1025 - 9

The storm gradually passes away.

9

fz *ff* *ff dim.*

Ped.

or thus.

f dim.

Ped.

p

Ped.

f

Ped.

pp *ppp* *ff* *pp*

Ped.

The sun appears, the birds twitter in the

Con anima

88.

pp

1 3 2 5

1 3 2

echo.

Ped.
tre corde.

una corda.
Ped.

First system of musical notation for 'FINALE I.'. It features a treble and bass staff. The treble staff has a melody with various fingerings (1, 2, 3, 4, 5) and dynamics including *pp*, *ff*, and *echo*. The bass staff has a simple accompaniment. Pedal points are marked with asterisks and 'Ped.'. The system ends with the instruction **FINALE I.**

Tempo I 144.

The shepherd resumes his love song, while

Second system of musical notation. It continues the melody from the first system. Dynamics include *pp*, *ff*, *echo*, and *mp*. The bass staff has a more active accompaniment. Pedal points are marked with asterisks and 'Ped.'. The system ends with the instruction *tre corde*.

the thunder gradually dies away in the distance.

Third system of musical notation. It features a treble and bass staff. The treble staff has a melody with various fingerings (1, 2, 3, 4, 5) and dynamics including *ff* and *echo*. The bass staff has a simple accompaniment. Pedal points are marked with asterisks and 'Ped.'. The system ends with the instruction *tre corde*.

Fourth system of musical notation. It features a treble and bass staff. The treble staff has a melody with various fingerings (1, 2, 3, 4, 5) and dynamics including *ff* and *echo*. The bass staff has a simple accompaniment. Pedal points are marked with asterisks and 'Ped.'. The system ends with the instruction *tre corde*.

Fifth system of musical notation. It features a treble and bass staff. The treble staff has a melody with various fingerings (1, 2, 3, 4, 5) and dynamics including *ff* and *echo*. The bass staff has a simple accompaniment. Pedal points are marked with asterisks and 'Ped.'. The system ends with the instruction *tre corde*.

1025-9

A choice of two finales is given. Number two is for the more advanced performer.

Handwritten musical score system 1. Treble and bass staves. Fingerings: 2 4 1, 5 3, 2 4 3 1 2 5 1 4. Dynamics: *mf*. Pedal markings: *Ped.*, *Ped. P*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

Handwritten musical score system 2. Treble and bass staves. Fingerings: 4 3 2 1, 5 4 3 2 1 4, 3 1 5 1 3 1 4 1, 5 1 5 3 1 4. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

Handwritten musical score system 3. Treble and bass staves. Dynamics: *f*, *echo. pp*, *f*. Pedal markings: *Ped.*, *Ped.*. Text: *una corda.*, *tre corde.*, *una corda.*, *tre corde.*

Handwritten musical score system 4. Treble and bass staves. Dynamics: *f*, *pp*. Pedal markings: *Ped.*, *Ped.*. Text: *una corda.*

Handwritten musical score system 5. Treble and bass staves. Dynamics: *pp*, *pp*. Pedal markings: *Ped.*, *Ped.*. Text: *una corda.*

FINALE II.

For very advanced performers.

Birds singing.

The musical score is written for piano and bird accompaniment. It consists of six systems of music. The piano part is written in G major, 4/4 time, and features complex arpeggiated figures and sustained chords. The bird part consists of rapid, rhythmic patterns. Pedal points are indicated throughout the piano part. The score is marked with various dynamics including *p*, *f*, and *mf*. The tempo is indicated by the number of measures per bar (e.g., 8, 12, 16). The score is marked with various performance instructions including *Ped.*, *mf*, and *f*. The score is marked with various performance instructions including *Ped.*, *mf*, and *f*. The score is marked with various performance instructions including *Ped.*, *mf*, and *f*.

First system of musical notation. Treble and bass staves. Treble staff features repeated eighth-note chords with fingerings 1-2-3-4 and 5-4-3-2, marked with *p* and *mf*. Bass staff has a simple eighth-note accompaniment. Pedal points are indicated with *Ped.* and ** Ped.* below the staff.

Second system of musical notation. Treble staff continues with eighth-note chords and fingerings. Bass staff continues with eighth-note accompaniment. Pedal points are indicated with ** Ped.* below the staff.

Third system of musical notation. Treble staff features a melodic line with fingerings. Bass staff has a simple accompaniment. Pedal points are indicated with ** Ped.* below the staff. Dynamic markings include *f* and *pp*.

Fourth system of musical notation. Treble staff features a melodic line with fingerings. Bass staff has a simple accompaniment. Pedal points are indicated with ** Ped.* below the staff. Dynamic markings include *pp* and *p*.

Fifth system of musical notation. Treble staff features a melodic line with fingerings. Bass staff has a simple accompaniment. Pedal points are indicated with ** Ped.* below the staff. Dynamic markings include *pp* and *p*. The system ends with a double bar line and the number 1025-9.

VALSE CAPRICE.

Jean Moos.

Vivo $\text{♩} = 80$.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Vivo' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings. Performance instructions are provided throughout, including 'Ped.' (pedal), 'dolce.' (softly), 'f' (forte), 'ff' (fortissimo), and 'cres.' (crescendo). The score concludes with a final chord marked 'f'.

First system of musical notation, measures 1-4. Treble and bass staves with various notes and rests. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Pedal markings are present below the bass staff.

Armonioso.

Third system of musical notation, measures 9-12. Treble and bass staves. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Pedal markings are present below the bass staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Pedal markings are present below the bass staff. The word "cres." is written above the bass staff in measure 22.

Cantabile.

1 2 3 4 5

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

mt. a tempo.

Ped. * Ped. * Ped. * Ped. Ped. * Ped. *

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and ornaments. Pedal markings (Ped.) are present at measures 1, 2, 4, 6, 8, and 10. A crescendo (cres.) marking is at measure 4. The score ends with a double bar line and repeat signs.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a vocal melody with lyrics and a piano accompaniment. The piano part features a prominent bass line with a "Ped." (pedal) marking. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are written below the vocal staff. The piano part includes various musical notations such as notes, rests, and a "Ped." marking. The score is presented in a clear, legible format with a white background and black ink.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is in 2/4 time. The score includes various musical notations such as notes, rests, and fingerings. There are five 'Ped.' (pedal) markings in the bass staff, each preceded by a flower icon. The piece concludes with a double bar line and a repeat sign.

First system of musical notation, measures 1-8. Treble and bass staves with complex fingerings and pedaling.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Second system of musical notation, measures 9-16. Treble and bass staves with complex fingerings and pedaling.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Third system of musical notation, measures 17-24. Treble and bass staves with complex fingerings and pedaling.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fourth system of musical notation, measures 25-32. Treble and bass staves with complex fingerings and pedaling.

Fifth system of musical notation, measures 33-40. Treble and bass staves with complex fingerings and pedaling.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Sixth system of musical notation, measures 41-48. Treble and bass staves with complex fingerings and pedaling.

f *ff*

dolce.

douce.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The Song of the Lark
 Franz Schubert
 Op. 149, No. 1

Ped. * *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

The musical score is for a piano introduction and a waltz section. The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The score is written for piano (p) and includes a 'Ped.' (pedal) marking. The waltz section is marked 'Waltz' and features a 3/4 time signature. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The introduction is in 3/4 time, and the waltz section is in 3/4 time. The score is a single system, and the key signature is D major.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5 above the notes. The bass line consists of a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' markings below the bass line in measures 1, 3, 5, 7, and 8. Measure 6 includes a fermata over the final note of the melody. The score concludes with a double bar line in measure 8.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody in the treble staff is characterized by eighth-note patterns, often beamed in groups of four or five, with fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment, featuring chords and single notes, with some measures including a 'Ped.' (pedal) instruction. The score concludes with a final double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures, and the second system contains the remaining four measures. The music is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The basso continuo line provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line. The score includes fingerings (1-4) and breath marks (curved lines) for the melody. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Fingerings are indicated by numbers 1-5 above notes. Pedaling is marked with 'Ped.' and asterisks. The fourth system includes the instruction 'Con moto.' and a forte 'f' dynamic. The fifth system features a forte 'f' dynamic. The sixth system includes a fortissimo 'ff' dynamic and a 'rf' (ritardando fortissimo) marking. The notation includes various musical symbols such as slurs, ties, and repeat signs.

1387-6.

FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Secondo.

Vivo. ♩ - 76.

The musical score is written for piano in 2/4 time, marked 'Vivo' with a tempo of 76 beats per minute. It is a two-staff piece in B-flat major. The score is divided into five systems. The first system contains six measures with dynamics *f*, *rf*, *f*, *rf*, *rf*, and *rf*. The second system contains six measures with dynamics *rf*, *p*, and then four measures of *p*. The third system contains six measures with dynamics *f*, *p*, and then four measures of *p*. The fourth system contains six measures with dynamics *f*, *p*, and then four measures of *p*. The fifth system contains six measures with dynamics *p*, *p*, *p*, *p*, *p*, and a final measure with a crescendo (*cres.*) and *p*. Pedal marks (*Ped. **) are placed under many measures. Fingerings and articulations are indicated throughout.

1881 - 12

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FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Primo.

Vivo. - 76.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The tempo is marked 'Vivo.' at the top left. The page number is 76, indicated by '- 76.' at the top left. The notation includes various musical elements:

- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings. Some notes have multiple numbers, suggesting alternative fingerings or specific techniques.
- Dynamics:** Markings include *f* (forte), *rf* (ritardando forte), *p* (piano), and *cres.* (crescendo).
- Pedal Markings:** 'Ped.' is written below the staff, often followed by an asterisk (*), indicating where to use the sustain pedal.
- Articulation:** Slurs and accents are used to group notes and emphasize specific sounds.
- Rehearsal Markers:** Small numbers (1, 2, 3, 4, 5) are placed below the staff, likely indicating rehearsal points or measures.

The piece begins with a series of chords and single notes, followed by more complex passages with rapid fingerings and dynamic changes. The notation is clear and detailed, typical of a professional musical score.

Secondo.

The second system of the musical score for 'The Swan Song' is shown. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The tempo is marked 'Andante'. The first staff begins with a forte dynamic (*f*) and a half note G2. The second staff begins with a piano dynamic (*p*) and a half note G2. The piece concludes with a final chord in the first staff and a final note in the second staff. The tempo marking 'Andante' is centered below the staves.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the accompaniment is in the left hand. The score includes fingerings, pedaling, and a repeat sign.

The image shows a musical score for a piano piece, likely from a ballet. The score is written in 3/4 time and features a key signature of one flat (B-flat major). The music is composed of two systems, each with a repeat sign at the end. The first system begins with a piano (p) dynamic, and the second system begins with a forte (f) dynamic. The score includes a pedal point marked 'Ped.' with a star symbol. The music is written for a piano and includes a pedal point marked 'Ped.' with a star symbol.

Primo.

5

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and fingerings. The first staff (treble) has a forte (*f*) dynamic marking. The second staff (bass) has a piano (*p*) dynamic marking. The score is divided into measures by bar lines. The first measure of the treble staff has a forte (*f*) dynamic marking. The second measure of the bass staff has a piano (*p*) dynamic marking. The score includes various musical notations such as notes, rests, and fingerings. The first staff (treble) has a forte (*f*) dynamic marking. The second staff (bass) has a piano (*p*) dynamic marking. The score is divided into measures by bar lines. The first measure of the treble staff has a forte (*f*) dynamic marking. The second measure of the bass staff has a piano (*p*) dynamic marking.

[illegible]

8

p

Ped. *

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a two-staff piece, with the piano part in the upper staff and the celeste part in the lower staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The score consists of 12 measures. The piano part features a melody of eighth and sixteenth notes, often beamed together. The celeste part provides a harmonic accompaniment with chords and single notes. There are dynamic markings such as 'Ped.' (pedal) and 'f' (forte). The score is written in a standard musical notation style with a treble clef for the piano and a bass clef for the celeste.

Trio.

First system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lower staff has a bass clef and the same key signature. The music begins with a piano (*p*) dynamic. There are several measures with chords and moving lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. Fingerings are marked with numbers 1-5 above notes.

Second system of musical notation. It continues the piece with two staves. Dynamics include *f* (forte) and *fp* (fortissimo piano). Pedal points are marked with 'Ped.' and asterisks (*) below the bass staff. The music features a mix of chords and melodic lines.

Third system of musical notation. It continues the piece with two staves. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo). Pedal points are marked with 'Ped.' and asterisks (*) below the bass staff. The music features a mix of chords and melodic lines.

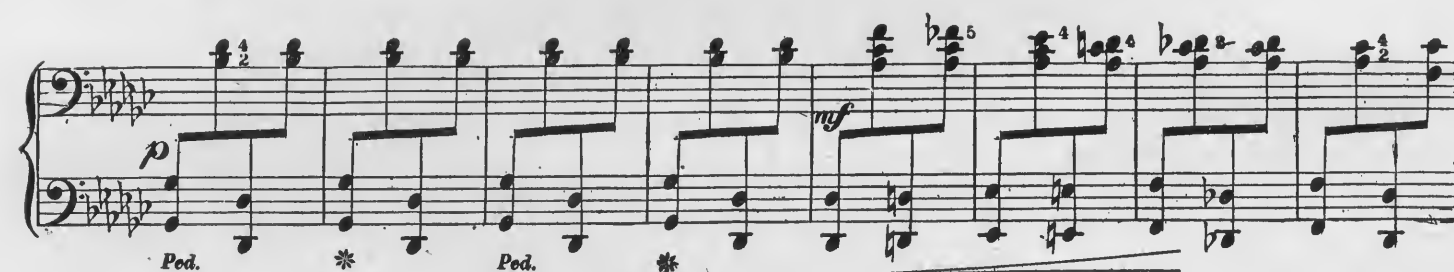
Fourth system of musical notation. It continues the piece with two staves. Dynamics include *f* (forte) and *p* (piano). Pedal points are marked with 'Ped.' and asterisks (*) below the bass staff. The music features a mix of chords and melodic lines.

Fifth system of musical notation. It continues the piece with two staves. Dynamics include *cres.* (crescendo) and *f* (forte). Pedal points are marked with 'Ped.' and asterisks (*) below the bass staff. The music features a mix of chords and melodic lines.

Primo.

7

8. Trio.



Primo.

8 9

The musical score is written for a single melodic line (Primo). It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *rf* (ritardando forte), *p* (piano), and *f* (forte). There are also pedal markings *Ped.* and asterisks *** indicating specific points in the music. The page is numbered '8' and '9' at the top, and '1381-12' at the bottom.

Secondo.

First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *rf*. Pedal markings with asterisks are present below the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment. Dynamics include *rf* and *p*. Pedal markings with asterisks are present below the bass staff.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamics include *rf* and *p*. Pedal markings with asterisks are present below the bass staff.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *f*. Pedal markings with asterisks are present below the bass staff.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *cres.*. Pedal markings with asterisks are present below the bass staff.

Primo.

11

First system of musical notation, measures 1-6. The music is in 3/4 time with a key signature of three flats. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include *f* (forte) and *rf* (ritardando forte). Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation, measures 7-12. The right hand continues the melodic development with slurs and fingerings. The left hand maintains the accompaniment. Pedal markings are present throughout the system.

Third system of musical notation, measures 13-18. The right hand shows more complex melodic patterns with slurs. The left hand accompaniment includes some rests. Pedal markings are used to indicate sustained bass notes.

Fourth system of musical notation, measures 19-24. The right hand features a series of slurred notes. The left hand accompaniment is active. Pedal markings are present.

Fifth system of musical notation, measures 25-30. The right hand continues with slurred melodic lines. The left hand accompaniment includes some rests. Pedal markings are used.

Sixth system of musical notation, measures 31-36. The right hand features a melodic line with slurs and a crescendo marking (*cres.*). The left hand accompaniment includes some rests. Pedal markings are present.

The musical score for "The Swan" by Charles Ives is presented in two staves. The piano part is in 3/4 time, key of B-flat major, and includes a "Ped." (pedal) instruction. The vocal part is in 3/4 time, key of B-flat major, and includes a "mf" (mezzo-forte) instruction. The piano part features a series of chords and a melodic line, while the vocal part features a series of notes and rests.

8

Pod.

Pod.

Pod.

Pod.

Pod.

Pod.

MADRID.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. № 1.

Allegro brioso. - 69.

[illegible]

Copyright—Kunkel Brothers 1892.

1891_2

The sheet music consists of seven systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamic markings like *f*, *p*, *ff*, and *cres.* are used throughout. Pedal markings, indicated by "Ped." followed by an asterisk, are placed below the staves at various intervals. The music concludes with a "Repeat from \$ to Fine." instruction.

OUR GIRLS.

3

Tempo di Marcia $\text{♩} = 92$

MARCH

Paul Jones. Op. 71.

The musical score for "OUR GIRLS." is a march in 2/4 time, composed by Paul Jones (Op. 71). It is marked "Tempo di Marcia" with a tempo of 92 beats per minute. The score is written for piano and bass, featuring six systems of staves. The music includes various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). Pedal markings are indicated by "Ped." with asterisks, often accompanied by fingering numbers (1, 2, 3, 4, 5). The piece concludes with a "Giocoso" section, marked with a "5" fingering. The score is published by Kunkel Brothers in 1892.

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1385-5

First system of piano music. Treble and bass staves. Pedal markings: Ped., Ped., *, Ped., *, Ped., *. Fingerings: 2, 5, 2, 3, 2, 5, 2, 2, 5.

Second system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped. Dynamics: *f*, *p*. Time signature: 1/4.

Third system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped. Dynamics: *f*.

Baritone Solo.

Fourth system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *, Ped. Dynamics: *mf*, *p*, *cantabile.*

Fifth system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *, Ped. Dynamics: *p*.

Sixth system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *, Ped. Dynamics: *p*, *cres.*, *p*. Time signature: 1/2 or 2.

Clarinet.

The image shows a musical score for a Clarinet and Piano. The Clarinet part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. There are also some rests and a '31' fingering. The Piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. It consists of a steady eighth-note accompaniment in the bass and a more complex melody in the treble, including chords and single notes. The score is divided into measures by bar lines, and there are some performance markings like 'Ped.' (pedal) and asterisks.

Flutes. .

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Pedal points are indicated by "Ped." and asterisks (*).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Pedal points are indicated by "Ped." and asterisks (*).

Musical score for "The Song of the Lark" by Franz Schubert, Op. 147, No. 1. The score is in G major, 3/4 time, and consists of a single system. The right hand (treble clef) features a melodic line with various ornaments and a final cadence. The left hand (bass clef) provides a harmonic accompaniment with chords and a final cadence. The piece concludes with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*. Pedal markings: *Ped.* with fingerings 1 2 4 and 1 2 5, and asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*. Pedal markings: *Ped.* with fingerings 1 3 4 and 1 3 5, and asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.* with fingerings 1 2 5, 1 3 4, and 1 3 5, and asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.* with fingerings 1 2 5, 1 2 5, 1 2 4, 1 2 5, and 1 2 5.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.* with fingerings 1 2 4, 1 2 5, 1 2 5, and 1 2 4, and asterisks.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.* with fingerings 1 2 5, 1 2 5, 1 2 5, and 1 2 4, and asterisks.

Glucoso.

The musical score consists of six systems of staves. The first system is marked *Glucoso.* and includes fingerings (5, 2, 4, 3, 2, 5, 4, 2, 1, 2, 5) and pedaling instructions (Ped. *). The second system continues the piece with similar notation. The third system includes a *f* (forte) marking. The fourth system includes a *f* marking and a *Ped.* instruction. The fifth system includes a *ff* (fortissimo) marking and a *Ped.* instruction. The sixth system includes a *ff* marking and a *Ped.* instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

I LOVE THEE TRUE.

3

(ICH HAB' DICH LIEB.)

From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann.

Mascagni - Kunkel.

Andante. ♩ - 56.

Piano introduction in 3/4 time, marked Andante. The music features a melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat). The piece includes several measures of triplets and is marked with dynamics such as *p* (piano) and *mf* (mezzo-forte). Pedal markings are indicated below the staff.

2. Und mein sprö - des Herz won - ne - trun - ken
1. Ei - ne Ro - se heut' mir mein Liebchen

Vocal and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *a tempo*. The piano part includes a *rit.* (ritardando) marking. Pedal markings are indicated below the piano staff.

1. At the dawn my love pluck'd a rose for
2. And my swel - ling heart fast in rap - ture

2. schlug; Lie - be knüpf - te das gold - ne Band
1. brach; Fragt' ich za - gend: Was deu - tet sie?

Vocal and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part includes a *rit.* (ritardando) marking. Pedal markings are indicated below the piano staff.

1. me..... I the rea - son ask'd eag - er - ly.
2. beat,.... Love's sweet fet - ters u - nit - ing meet.

1389 - 3

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2. Nun hob die Wim-per sich,..... Ihr Blick er-reich-te mich.
 1. Sie blickt mich an und schweigt, Er-glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim-son flush'd,
 2. One sin-gle look she cast..... Told me the se-cret vast.....

2. Es fand sich Herz und Hand Uns eint' der hei-lig-ste Zug Ich hab' dich
 1. Ver-rieths ihr Mund auch nie, Ihr Au-ge see-len-voll sprach: Ich hab' dich

1 But what her lips de-ny Flash'd from her bright ma-gic eye. I love thee
 2. One heart the oth-er read, Love's sweetest wish-es were said. I love thee

2. Lieb, Ich hab' dich lieb, Die Her-zen poch-ten sich's zu. Ich hab' dich
 1. lieb, Ich hab' dich lieb, Drum wend dich lie-bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too? I love thee
 2. true, I love thee true, My love, wilt thou not love too? I love thee

Ped. * 1389 - 3 Ped. *

2. lieb, Ich hab' dich lieb, Die Herzen pochten sich's

1.

1. lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too!

2. true, I love thee true, My love, wilt thou not love

2. zu. 2. Ich hab' dich

2. too! I love thee

2. lieb, Ich hab' dich lieb, Ich hab' dich lieb!

2. true, I love thee true, I love thee true

WHENEER I SEE THOSE SMILING EYES.

3

WENN ICH IN DIESE AUGEN SCHAU.

Words by Thomas Moore.

Louis Conrath. ✓

Moderato ♩ - 88.

Wenn ich in die - se Au - - gen schau So
 Whene'er I see those smil - ing eyes So

son - nen - freu - den - voll, Als ob nicht Wol - ke trüb und rauh Sie
 full of joy and light, As if no clouds could ev - er rise To

je ver - dunkeln soll, Ich seufzend frag, wie bald der Glanz Durch Kummer nicht er -
 dim a heav'n so bright, I sigh to think how soon that brow, In grief may lose its

lischt, Wie bald der Freu - de Blütenkranz Vom Herzen weg - gewischt?
 ray, And that light heart so joy - ous now, Al - most forget 'twas gay.

1390-3

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Die Zeit sie kommt mit ih - rer Pein, Zerstör - tem Traum, zer - broch' - nem Glück, Und
 For time will come with all its blights, The ruin - ed hope, the friend unkind, And

Lie - be lässt statt mild * em Schein Bald Glut bald Eis im Herz * zu - rück. Scheint
 love that leaves where - er it lights A chill'd or burn - ing heart be hind, While

Ju - gend weiss wie fri * scher Schnee Eh' sie von Kummer's Thrä - nen feucht, Sie
 youth that now like snow ap - pears Ere sul - lied by the dark'n - ing rain, When

nach dem Sturm, dem Leid und Weh Wohl nim - mer hell wie ein - stens leucht, Wohl
 once 'tis touch'd by sor - rows tears, Can nev - er shine so bright a - gain, Can

nim - mer hell wie ein - stens leucht, Wie einstens, ein - stens leucht
 nev - er shine so bright a - gain, So bright, so bright a - gain.

1390-8

6. (A)

6. (A)

6. (A)

6. (A)

6. (A)

(A) Equalization and strengthening of the fingers is the object of this excellent study. The rapidity to be acquired, must be natural and unconstrained. Slow practice at first is, therefore, indispensable. Practice with a loose wrist and raise the fingers freely from the knuckle joints.

Musical score for piano, measures 1-12. The score is in G major, 2/4 time. It features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. Measure 1 starts with a piano (*p*) dynamic. Measure 4 is marked with a *cres.* (crescendo) and a 'B' section marker. Measure 7 has a forte (*f*) dynamic. Measure 10 has a *piu f* (pianissimo forte) marking. Measure 12 is marked with a 'C' section marker. Pedal points (Ped.) and asterisks (*) are indicated at the end of measures 7, 10, and 12. Fingerings are indicated by numbers 1-5 above or below notes.

- (B) Play these two measures with a steady, unwavering hand; In a like manner from Φ to the end. The various tone groups must be rendered in an easy, flowing manner. This even flow of tones must be preserved also where the intervals demand an extension of the fingers or hand.
- (C) In connecting the *F* and the chord *E* and *C* following, be careful not to break the chord (as in arpeggio playing), but strike the notes together; this offers considerable difficulty, especially for small hands, and should not be passed over until overcome.

Allegro molto $\text{♩} = 104 (\text{♩} = 132 \text{ to } 152.)$

17

7. (A)

The musical score is for a piano study, labeled (A). It is in common time (C) and marked 'Allegro molto' with a tempo of 104, 132 to 152. The score is for the left hand, as indicated by the bass clef. The right hand part is mostly rests, with some chords and single notes. The left hand part is a continuous eighth-note pattern. Pedal marks (Ped. *) are placed at the end of each system. Fingerings are indicated by numbers 1-5. Dynamics include p, cres., and sf.

(A) This study for the left hand has the same aim as the preceding study for the right hand. The rules for the foregoing study are applicable to this.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a piano (*p*) dynamic and features a series of eighth notes in the right hand and a bass line with fingerings 5, 3, 5, 3. The second measure has a forte (*f*) dynamic and features a series of eighth notes in the right hand and a bass line with fingerings 5, 4, 5, 3. A dashed line with the number 8 is above the first measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a mezzo-piano (*mp*) dynamic and the instruction *dolce.* It features a series of eighth notes in the right hand and a bass line with fingerings 5, 4, 5, 3. The second measure has a series of eighth notes in the right hand and a bass line with fingerings 5, 3, 5, 4. A dashed line with the number 8 is above the first measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a series of eighth notes in the right hand and a bass line with fingerings 5, 3, 5, 4. The second measure has a series of eighth notes in the right hand and a bass line with fingerings 5, 3, 5, 4. A dashed line with the number 8 is above the first measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a series of eighth notes in the right hand and a bass line with fingerings 5, 3, 5, 4. The second measure has a series of eighth notes in the right hand and a bass line with fingerings 5, 3, 5, 4. A dashed line with the number 8 is above the first measure. A bracket labeled (B) is under the first measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a series of eighth notes in the right hand and a bass line with fingerings 5, 4, 2, 1. The second measure has a series of eighth notes in the right hand and a bass line with fingerings 5, 3, 5, 4. A dashed line with the number 8 is above the first measure.

(B) Be careful to give these half notes their full value: do not permit the key to rise while playing the next seven sixteenth notes.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the bass clef, featuring a continuous eighth-note accompaniment. The voice part is in the treble clef, with lyrics written below the notes. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three measures. The first measure contains the lyrics "The rose tree", the second measure contains "grows in the garden", and the third measure contains "where the birds do sing". The piano part includes fingerings (1-5) and the voice part includes breath marks.

8

cres.

5 3 5 4 5 4 5 3

8

dim.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part is in the upper register, featuring a melody with various ornaments and trills. The score is in 3/4 time and consists of 16 measures. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is written on a single system with a grand staff (piano) and a vocal line. The piano part is in the lower register, featuring a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part is in the upper register, featuring a melody with various ornaments and trills. The score is in 3/4 time and consists of 16 measures. The key signature is one flat (B-flat). The tempo is marked "Allegretto".

Allegro molto $\text{♩} = 104$ ($\text{♩} = 132$ to 152 .)

(A)

8.

p

cres.

p

cres.

f

mf

dim.

p

cres.


(A) These passages must be played uninterruptedly, and equality of touch strictly observed. Practice very slowly at first. When the study can be played perfectly in slow time, gradually increase the speed until a high degree of rapidity is attained. In practicing, never force a tone nor blur the passages.



(B) Evenness and equality of tone are facilitated by a correct and easy carriage of the hand.

(C) See letter H, page 5, treating a similar passage.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the bass staff in several measures. Dynamic markings include 'ff' (fortissimo), 'dim.' (diminuendo), and 'cres.' (crescendo). A section marked '(II)' appears in the third system. The piece concludes with a 'pp' (pianissimo) marking in the final measure of the sixth system.

(D) Considerable difficulty arises in playing these two measures fluently and in time. Special care must be given to a smooth connection of the interval of the ninth, as indicated by these lines . The hand should be extended as shown at E, page 6, treating a parallel case.



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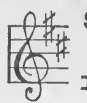
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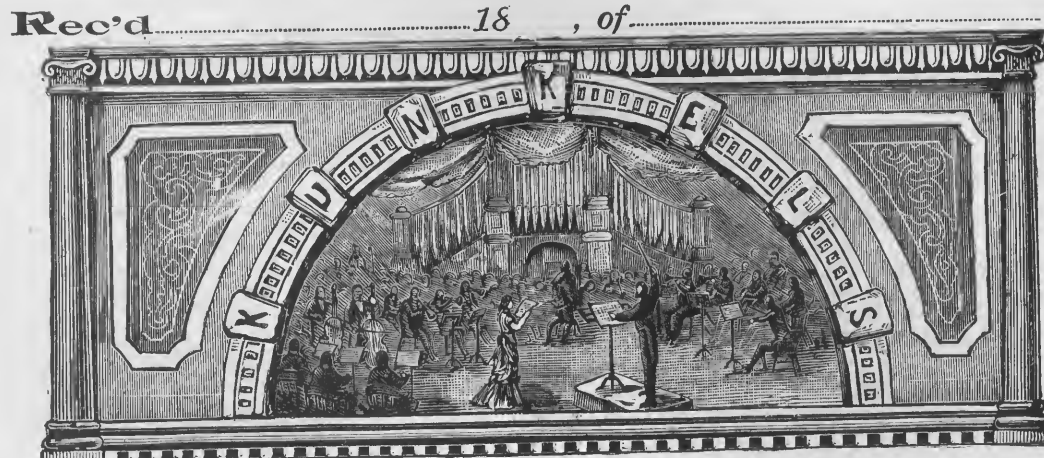
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